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ABSTRACT

In the last 50 years, the school music program has broadened from just band, choir, and orchestra activities to also include other music classes and activities needed by the students served by the school music program. Just as other subject area curricula have expanded from more general studies to very specific courses, the music program now includes classes in such areas as music theory, music history, composition, chamber music, popular and commercial music. The one segment of music instruction that has not been directly incorporated into the secondary music curriculum is the area of applied music. The reason for this apparent neglect is pure economics. The funding for public education will never be sufficient to provide one-on-one instruction. However, through cooperation with professional organizations and other instructional service opportunities, there is a way that advanced applied music studies can be reflected on the student's high school transcript. This proposal is for such a program and is intended as a guide for schools wishing to institute a program. Goals and responsibilities are set out, teacher qualifications are given, sample application and evaluation forms are included, course outlines are presented including suggested music literature, and course outcomes are discussed. (JB)

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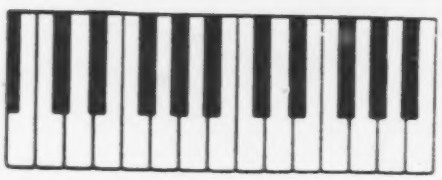
STUDIO PIANO

Advanced Piano Study
With An Independent Studio Teacher

Guidelines
Bulletin 1829



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Advanced Piano Study

With An Independent Studio Teacher

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INTRODUCTION

Music has been a part of the organized school curriculum throughout the history of secondary education. Recognized for its value in conveying aesthetic values, concepts of creativity, and the intrinsic values of music itself, music's place in the basic educational program dates back to the time of the ancient Greeks.

In the last fifty years, the school music program has broadened from just band, choir, and orchestra activities to also include other music classes and activities needed by the students served by the school music program. Just as other subject area curricula have expanded from more general studies to very specific courses, the music program now includes classes in such areas as music theory, music history, composition, chamber music, popular and commercial music.

The school music program addresses three student population groups. Starting with the largest of these groups, those students who do not participate in performance classes benefit, directly or indirectly, by the school music program. Some of these students will register for such non-performance classes as music appreciation or fine arts survey courses. Even those students that take no music classes at all benefit indirectly from the school music program, in that their attitudes about music are influenced by what they see and hear coming from the school music program.

The second student population group that benefits from the school program represents about 20 to 30% of the school enrollment. These students possess high levels of interest and ability in musical performance, and they participate in the school bands, choirs, and orchestras. In addition to the pleasures of participation in high levels of performance excellence, these students acquire knowledge, skills, and attitudes in and about music to be used throughout life.

The third and smallest student group benefiting from the school music program includes students whose interests and abilities in music have led to career interests in one or more areas of music. Although this group rep-

resents less than 5% of the total school population, the school music program addresses the needs of these students through such additional study areas as music theory, composition, music history, and conducting. Also, higher levels of musical performance and technical facility are sought through individualized instruction in applied music studies.

Upon graduation from high school, students with career interests and ambitions in music pursue advanced studies in the schools of music and conservatories of the institutions of higher education. Immediately upon entering university level instruction in music, two factors become very apparent. First, a high level of individual performance excellence is expected at the time of admission to the program. This area of study is pursued throughout the university music curriculum by means of individualized studio instruction in applied music.

The second factor to become apparent to college level students in music is the significance of piano study to all phases of the music program. Regardless of the desired career interest in music, from music history and composition to musical performance, the study of piano is an integral part of all university degree programs in music. An established level of competence in piano performance is expected of all music graduates.

University studies in applied music, whether in piano, some other instrument, or voice, are very expensive. Where most studies in music can be accomplished in ordinary classroom situations, applied music studies must be done in the studio on a one-to-one basis. Therefore, the study of music at the university level is disproportionally expensive. However, the added expense does not deter our universities from providing this very important instruction. Although this additional expense is difficult to justify to the fiscal offices of the university, our institutions of higher learning provide outstanding programs of applied music instruction.

As the secondary curriculum in music has broadened to encompass other related interest areas, efforts have been made to address all career interests and opportunities in music. Even the needs of students with casual

or avocational interests in music have been addressed through such courses as music appreciation and the fine arts survey.

The one segment of music instruction that has not been directly incorporated into the secondary music curriculum is the area of applied music. The reason for this apparent neglect is pure economics. The funding for public education will never be sufficient to provide for one-on-one delivery of instruction. However, this does not detract from the value of individualized advanced instruction in musical performance.

Through cooperation with professional organizations and other instructional service opportunities, there is a way that advanced applied music studies can be reflected on the student's high school transcript. And, there is historical precedent for this type of educational cooperation. Advanced levels of trade and industrial education are provided outside the high school building in vocational schools. Although this course of study lies outside of the direct supervision of the high school principal, a high level of confidence is established in such areas as curriculum, teacher qualifications, and accountability. Where acceptable levels of confidence--if not control--in these areas can be established, the additional expense involved can be passed on to the participating students.

This is the essence of the proposal for the Studio Piano program. The material in this guide has been compiled in order to provide the confidences mentioned above, and to provide a standard of excellence for the three levels of instruction. Every effort has been made to meet or exceed the high standards of excellence established for other subject areas.

The material in this guide was compiled by a committee of independent studio piano teachers, all members of the Louisiana Music Teachers Association, a state affiliate organization of the Music Teachers National Association. This organization has established high standards of excellence and demanding certification requirements for its members. The State Supervisor of Music Education for the Louisiana State Department of Education coordinated the work of this committee and the development of this curriculum guide.

THE LOUISIANA MUSIC TEACHERS ASSOCIATION

For over a half century, the various subject area related professional teacher organizations have exerted a strong influence on the continuing search for higher levels of excellence in the teaching/learning process. These organizations have been most active in such areas as teacher certification and evaluation, curriculum development, and inservice education.

The Louisiana Music Teachers Association is the state unit of the Music Teachers National Association. This organization is composed of respected studio teachers and university music studio faculty members. The great piano concert artists of our nation are the products of members of this outstanding professional organization. The MTNA has established extremely high standards of excellence for its members, and it works diligently to upgrade the calibur of instruction offered by its members.

The studio piano teacher certification requirements as developed by LMTA hold each applicant to the highest levels of education, teaching experience, and evaluation. These standards for certification require advanced proficiency in piano performance, literature, and pedagogy. Also, verification of established successful studio teaching experience is a fundamental qualification for certification. All areas of qualification for studio piano certification are constantly upgraded through quality inservice education activities sponsored by the LMTA.

The best measure of the effectiveness of any teacher is the performance of the teacher's students. The teaching effectiveness of LMTA certified studio piano teachers is re-evaluated annually in the performance of students at the LMTA sponsored Student Rally. In addition to exacting standards of piano performance, students are held accountable to proficiency in such areas a music theory, ear training, music history and appreciation. All areas of learning leading to participation in the Student Rally are based on the highest standards of excellence in music literacy and performance.

GOALS

The goals of this program are ...

to fulfill the needs of the student who is interested and especially able in the realm of music by providing an opportunity to grow, and

to bring about a closer relationship between the school and the independent studio, making available to each the services and resources of the other, and

to recognize the valuable individual guidance given the music student by the qualified independent studio teacher.

ELIGIBILITY

High school credit may be accepted toward promotion or graduation for independent instruction in piano when the following requirements are met:

1. The course of study and the qualified studio teacher shall be approved by the principal and the Music Section of the State Department of Education.

2. The course of study shall be equal in duration and quality to that course in the regular promotion or credit program, had it been offered.

3. Work shall be done outside of school hours or under the supervision of the principal.

4. Instruction shall be in strict accordance with all applicable regulations of the Louisiana State Board of Elementary and Secondary Education and the local school board.

LIMITATIONS

High school credit for independent studio piano instruction shall be restricted to the following limitations:

1. One credit in piano requires 60 minutes of instruction and 300 minutes of practice per week for a minimum of 32 weeks.

2. Not more than one credit in independent piano instruction may be earned in any one school year.

3. Not more than two credits in independent studio piano may be applied toward graduation.

STUDIO TEACHER'S RESPONSIBILITY

The studio teacher must play a guiding role in the preparation for the satisfaction of this credit, keeping in mind the maintenance of high academic standards as well as the musical advancement of the student.

1. The studio teacher must assign the student a specific course of study and notify the principal of the assignment before the beginning of the second semester. The teacher may use the Syllabus for Student Rally, published by the Louisiana Music Teachers Association, as the basis for the course and the examination in piano.

2. The studio teacher shall stimulate the students' interest in an appreciation of all media of music by suggesting correlated readings to the students, encouraging their attendance at recitals and concerts, and urging students to participate in local musical organizations.

STUDENT'S RESPONSIBILITY

Responsibility for initiating the application for high school credit in private instruction in piano rests with the student.

1. Formal application for this credit shall be made by the student to his high school principal not later than the end of the second full week of the school term.

2. The student shall schedule, with a certified teacher, the appropriate lesson schedule, and shall be faithful in attendance and achievement.

3. At the end of the year's work, the student must successfully pass an examination given by a competent certified examiner.

STATE SUPERVISOR OF MUSIC EDUCATION'S RESPONSIBILITY

The State Supervisor of Music Education serves as liaison between and advisor to all parties involved in the Studio Piano program.

1. Copies of curriculum guidelines and all forms may be obtained from the office of the State Supervisor of Music Education.

2. The State Supervisor of Music Education will supply the high school principals with current rosters of approved studio teachers and examiners.

3. Upon receipt of completed copies of application and examination forms, the State Supervisor of Music Education will review all responses and notify the principal of any discrepancies with approved guidelines.

STUDIO TEACHER QUALIFICATIONS

State Certification of Music Teachers

Music teachers are licensed to teach in the public schools of Louisiana by earning one of three music certification certificates. Certificates are issued for instrumental music (band and orchestra), vocal music, and a combination certificate for instrumental and vocal music. A music teacher who holds one of the above mentioned certificates, and whose transcript shows a "concentration" in piano, may enroll his or her students in the Studio Piano program for high school credit. A "concentration" in piano is defined as six semesters of major level applied study.

Qualifications of Non-State Certified Studio Teachers

Independent studio piano teachers who are not certified by the State of Louisiana to teach music in the public schools of Louisiana must meet the minimum requirements listed below to enroll their students in the Studio Piano program for high school credit.

1. Training: A bachelor's degree from an accredited college or university with a major in piano or equivalent training in performance, theory, music history, and pedagogy.

2. Experience: At least three years of experience in successful studio teaching.

3. Pupil Demonstration: Three students, who have studied with the teacher for at least one year, will be tested in performance, practical musicianship, sight reading, music theory, and music history. (This requirement can best be satisfied through participation in the LMTA Student Rally.)

These requirements are the same as the qualifications for the Standard Certificate issued by the Louisiana Music Teachers Association.

QUALIFICATIONS FOR EXAMINERS

Examiners of students seeking high school credit for advanced piano study with an independent studio teacher must satisfy one of the two qualifications listed below.

1. Examiners must hold the Certificate of Professional Advancement issued by the Louisiana Music Teachers Association, the highest level of LMTA certification.

OR

2. Studio piano teachers in the music departments of the colleges and universities of Louisiana may also serve as qualified examiners, if performance board examinations are the regular basis for assigning grades at their institutions.

Studio piano teachers who enroll their students in the high school credit program, and who are qualified examiners, should not examine their own students.

INSTRUCTIONS FOR APPLYING FOR CREDIT

The following procedure should be followed in applying for high school credit for private instruction in piano.

1. At the beginning of the school year, the private music teacher shall assist the student in completing three copies of Form A: Application for High School Credit for Private Instruction in Piano. The completed forms should be signed by the student, the studio teacher, the high school principal, and the certified examiner. After securing all signatures, one copy of Form A is to be filed in the principal's office, one copy in the teacher's studio, and one copy forwarded to the Music Section, State Department of Education, P. O. Box 94064, Baton Rouge 70804. This process must be completed by October 1.

2. Prior to the beginning of the second semester, the private music teacher shall assist the student in completing three copies of Form B: Mid-Year Evaluation and Course of Study Report. The completed forms should be signed by the student, the studio teacher, the high school principal, and the certified examiner. After securing all signatures, one copy of Form B is to be filed in the principal's office, one copy in the teacher's studio, and one copy forwarded to the Music Section, State Department of Education, P. O. Box 94064, Baton Rouge 70804.

3. At the end of the school year, the student shall appear before the examiner with three forms: (1) one copy of Form B: Mid-Year Evaluation and Course of Study Report, and (2) two copies of Form C: Final Examination Report. Upon completion of the examination, the examiner will recommend a final grade and that credit should, or should not, be granted.

    a. The place of the examination shall be designated by the examiner. If several students in one city or parish are to be examined, the examiner may go to an agreed central location.

b. The examiner will forward one copy of Form C to the high school principal's office and one copy to the Music Section, State Department of Education, P. O. Box 94064, Baton Rouge 70804.

c. The fee for examinations is $10.00 payable to the examiner at the time of the examination.

4. Copies of all forms are available from the Music Section, State Department of Education, P. O. Box 94064, Baton Rouge 70804.

FORM A: Application for High School Credit in Piano (3 copies required)

Level of Study (check One)

___Studio Piano I

___Studio Piano II

___Studio Piano III

Application is hereby made for high school credit in studio piano with an independent piano teacher, according to the policies and procedures set forth in Bulletin 1829 of the Louisiana State Department of Education.

Student's Name_____ Age_____

School_____ Grade_____

Parish_____ Principal's Name_____

Piano Teacher's Name_____ Certification_____

Teacher's Address_____

COURSE OF STUDY

Bulletin 1829 of the Louisiana State Department of Education provides the guidelines for the course of study. Also, the syllabus for student rally, published by the Louisiana Music Teachers Association, may be used for the course of study. Studio Piano I corresponds to LMTA Level 2; Studio Piano II corresponds to LMTA Level 3; and Studio Piano III corresponds to LMTA Level 4.

In the space below, give full information regarding repertoire: composer, title, opus number, etc.

_____

_____

_____

Additional musical activities planned:_____

_____

Approved by: Examiner_____

Principal_____ Address_____

Date_____ _____

State Music Supervisor_____

This application must be approved by the principal within the first three weeks of the fall semester. One copy is retained by the principal; one copy is retained by the teacher; and one copy is to be sent to the Music Section, Louisiana Department of Education, P. O. Box 94064, Baton Rouge, Louisiana 70804-9064.

FORM B: Mid-Term Evaluation and Course of Study Report (3 copies required)

Prior to the end of the first semester, one copy of this form is to be filed in the office of the high school principal; one copy remains with the studio piano teacher; and one copy is to be sent to the Music Section, Louisiana Department of Education, P. O. Box 94064, Baton Rouge, Louisiana 70804-9064.

Student's Name_____ Date_____

High School_____ Parish_____

Mid-Year Grade_____ Rate of Progress_____

Materials studied thus far this school year:

Materials scheduled for study during the remainder of the school year:

_____ _____

Teacher's Signature Examiner's Signature

_____

State Music Supervisor

FORM C: Final Evaluation (3 copies required)

At the end of the school year, one copy of this report must be sent to the office of the high school principal; one copy is retained by the studio piano teacher; and one copy is to be sent to the Music Section, Louisiana Department of Education, P. O. Box 94064, Baton Rouge, Louisiana 70804-9064.

Student's Name _____ Date _____

Address _____

High School _____ Parish _____

Final Examination Grades:

Teacher's Final Grade (60%) . . . . . _____

Examiner or Rally Chairman's Grade (40%). . . . . _____
(20% on performance, 20% an average of the keyboard musicianship, sightreading, and written grades).

Final Grade _____

Course of Study Pursued:

___Studio Piano I
___Studio Piano II
___Studio Piano III

_____ _____
Studio Teacher's Signature Examiner or Rally Chairman's Signature

This student has successfully completed the requirements for one unit's credit in studio piano, according to the guidelines set forth in Bulletin 1829 of the Louisiana Department of Education.

_____ _____
Principal's Signature State Music Supervisor

STUDIO PIANO I, II, AND III

Studio Piano I, II, and III, as presently listed in Bulletin 741: Louisiana Handbook for School Administrators, is high school credit for advanced piano study with a studio teacher. This is not to be confused with another music offering called Piano Class. (See page 85 of Bulletin 741)

Also, Studio Piano I, II, and III, will replace the Course Credit for Private Piano Lesson (See 2.105.23 on page 87 of Bulletin 741.)

In most cases this piano study is done with an independent studio piano teacher. Qualifications for these teachers are listed in this guide. All of these teachers hold college degrees in music with extensive credit in piano performance and pedagogy.

Studio Piano I, II, and III, are for advanced piano study, and students applying for this credit must have reached a prescribed level of proficiency to be eligible for this credit. The Studio Piano courses are for the serious piano student, who has been through the beginning stages of piano study and who understands the concept of working according to a specified curriculum. The typical student entering Studio Piano I would probably have already completed at least two years of previous piano study.

PREREQUISITE PROFICIENCY LEVEL

In order to be eligible to apply for Studio Piano I, the student should have reached a level of proficiency as demonstrated by the material listed below. The piano teacher should not sign applications for students that are unable to study at the level prescribed in the approved curriculum.

Proficiency to enter Studio Piano I can be satisfied by demonstration of the following performance level, skills and knowledge:

I. Performance - (All compositions must be performed from memory. Only original piano music may be used; no arrangements will be acceptable.) One selection must be a fast movement of a sonatina from any of these periods, but there must be one selection from each of the three periods.

   A. Baroque Period - A representative piece by a recognized composer of this period on the level of the easiest pieces from the Anna Magdelena Bach Notebook.

   B. Classical Period - A representative piece by a recognized composer of this period on the level of the Mozart or Haydn dance forms or a movement of a sonatina.

   C. Romantic or Modern Periods - A representative piece by a composer of either period on the level of the easier selections from Schumann's Album for the Young, Op. 68 Nos. 1-8; Bartok's For Children or Kabelevsky's 24 Pieces for Children, Op. 39.

II. Keyboard Musicianship - (minimum requirements)

   A. Scales - Play two octaves, ascending and descending, hands separately or hands together, in the following keys:

Major keys of F, C, G, D, A, E, and B.
Minor keys of a, d, and e.

B. Chords - Play the Tonic (I), Sub-Dominant (IV), and Dominant (V) chords in root position and the inversions at a reasonable speed, hands together or separately, ascending and descending.

Cadence - Play the following cadence in the above listed keys:

I-IV-I-V-I or I-IV-I-V^7-I.

C. Arpeggios - Play the Tonic (I) Triads in the keys listed under Scales in root position, two octaves, hands separately or together.

D. Sight-Reading - Two short pieces in contrasting styles of less difficulty than the prepared performance material.

E. Ear-Training

1. Recognize major and minor triads.
2. Recognize the following intervals: M3, m3, P5, and P8, played melodically and harmonically.
3. Recognize same or different rhythmic patterns played on one note.

III. Theory - Paper and pencil demonstration.

A. Define:

1. a tempo
2. allegro
3. andante
4. crescendo
5. da capo
6. dal segno
7. diminuendo
8. forte
9. fortissimo
10. legato
11. mezzo forte
12. mezzo piano
13. moderato
14. pianissimo
15. piano
16. ritardando
17. staccato

B. Describe the following forms:

1. March
2. Minuet
3. Sonatina
4. Three-Part Song Form
5. Waltz

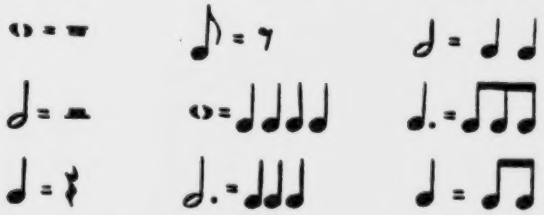
C. Be prepared to write the following:

1. Major scales, ascending and descending, in the following keys: F, C, G, D, A, and E.
2. Harmonic minor scales, ascending and descending, in the following keys: a, d, and e.
3. Major key signatures of: F, C, G, D, A, and E.

D. Recognize major and minor triads on the staff of the keys listed above.

E. Be prepared to solve the following rhythmic problems in 2/4, 3/4, and 4/4 meters:

1. Understand the following note and rest values:



2. Complete an incomplete measure with a missing note or rest (using those listed above).
3. Identify the beat unit in a given time signature.
4. Add bar lines in the proper place in a series of note and rest values.

IV. History

A. List the four (4) main periods in music history.

B. Be prepared to classify, according to period, the composers listed below:

Baroque:	Bach and Handel
Classical:	Haydn and Mozart
Romantic:	Schumann
Contemporary:	Bartok and Kabelevsky

Verification

Verification of meeting prerequisite requirements may be satisfied by one of the following two methods:

1. Demonstration of skills and knowledge before a "Qualified Examiner."
2. Successful participation at Level I in the Student Piano Rally, sponsored by the Louisiana Music Teachers Association.

STUDIO PIANO I

Learning Outcomes

Keyboard Performance

I. Prepared Performance (see suggested literature)

A. Three selections: One from the Baroque Period, one from the Classical Period, and one from either the Romantic or Contemporary Period. The Classical selection must be a fast movement from a sonatina or a sonata.

II. Keyboard Musicianship (minimum requirements)

A. Major and minor keys of F, C, G, D, A, E, B

1. Scales: The major and harmonic minor scales must be played a minimum of two octaves, ascending and descending, hands together, at a minimum speed, MM quarter note = 80, in eighth-note rhythm.

2. Chords: Play the Tonic (I), Sub-Dominant (IV), and the Dominant (V) triads and their inversions in the keys listed above, hands together, at a reasonable speed, e.g. CEG, EGC, GCE; FAC, ACF, CFA; GBD, BDG, DGB, ascending and descending.

Play the cadence chords with both hands playing the chords or with the left hand playing the root and the right hand playing the complete chord: I, IV, I, V, I, e.g., CEG, CFA, CEG, BDG, CEG; or I, IV, I, V^7, I, e.g., CEG, CFA, CEG, BFG, CEG.

3. Arpeggios: Root position only, in the major keys of F, C, G, D, A, E. B and in the minor keys of f, c, g, d, a, e, b, two octaves, ascending and descending, hands together at a minimum speed, MM quarter note = 60 in eighth-note rhythm.

B. Sight Reading: Two short pieces of less difficulty than the prepared performance.

Paper and Pencil Test

I. Ear Training

A. Recognize major and minor triads in root position.

B. Recognize the following intervals: M2, m2, M3, m3, P4, P5, M6, P8, played melodically and harmonically.

C. Recognize 3/4 and 4/4 meters.

II. Theory

A. Terms: Definition of all terms listed in prerequisite requirements plus the following:

1. Cantabile
2. Dolce
3. Fermata
4. Grazioso
5. Meno mosso
6. Piu mosso
7. Poco
8. Sforzando (sfz)

B. Forms: Those listed in prerequisite requirements plus the following:

1. Gavotte
2. Polonaise
3. Rondo
4. Sonata

C. Be prepared to write:

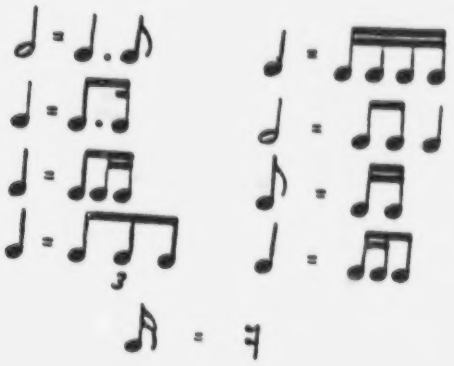
1. The major and the harmonic minor scales in the keys of F, C, G, D, A, and E.

2. The major and minor key signatures of F, C, G, D, A, E, and B.

D. Be prepared to recognize the major and minor key signatures listed above.

E. Be prepared to solve rhythmic problems in 3/4, 4/4, and 6/8 meters.

a. Understand the following note and rest values:



b. Identify the beat unit in a given signature.

c. Complete an incomplete measure with a missing note or rest.

d. Add bar lines in the proper place in a series of note values.

III. History

A. Know the main periods of music history and their approximate dates.

B. Be prepared to classify, according to period, all the composers listed in the prerequisite requirements plus the following:

1. D. Scarlatti
2. Clementi
3. Diabelli
4. Beethoven
5. Kuhlau
6. Mendelssohn
7. Chopin
8. Schubert
9. Heller
10. Persichetti

Suggested Literature

STUDIO PIANO I

Collections

Composer	Title	Publisher
Agay	Modern Minatures	Music Sales
Bartok	Mikrokosmos, Vol. 2	Boosey and Hawkes
Bach	An Introduction to his Piano Music	Alfred
Creston	Five Little Dances	G. Schirmer
Gretchaninoff	Glass Beads, Op. 123	Alfred
Gillock	Accent on Solos, Level 3	Willis
Grieg	Lyrical pieces, Op. 12	ASE*
Gurlitt	Album Leaves for the Young, Op. 101	Alfred
Handel	Twenty Little Dances	ASE*
Khachaturian	Adventures of Ivan	MCA/Belwin
Mozart	Eight Minuets for Piano	Henle
Maykapar	18 Selected Piano Pieces	MCA/Belwin
Olsen, et al	Something Light, Book 3	Carl Fischer
Persichetti	Parades	Elkan Vogel/Presser
Tansman	Children at Play	ASE*
Tschaikovsky	Album for the Young	ASE*
Agay	Easy Classics to Modern, Vol. 17	Music Sales
Agay	More Easy Classics to Moderns, Vol. 27	Music Sales
Agay	The Joy of Baroque	Music Sales
Clark Library	Piano Literature, Vol. 2	Summy Burchard
McGraw	Four Centuries of Keyboard Music, Vol. 1	
Harris	Royal Conservatory of Music of Toronto	Fredrick Harris
	Selected Solos by Romantic Composers	
Clark	Contemporary Piano Literature, Vol. 2	Summy Burchard
Agay	Young Pianist Library, Vols. 8A, 7A	Warner Bros.
Podolsky	Guild Repertoire, Elementary C-D	Summy Burchard
Bastian, Jane	Piano Literature, Vol. II	Kjos
Abrams	Meet Modern Music, Vol. 1	ASE*
	Keyboard Arts Piano Repertoire, Books 3-6	
Clark	Supplementary Solos, Levels 3-4	Summy Burchard
Scionti	The Road to Piano Artistry	Carl Fischer
Whitmore	100 Best Short Classics, Book 1	
Olson	Music Pathways Repertoire, 7A	Carl Fischer
Glover	Contemporary Piano Repertoire, level 5	Belwin
Henderson	Rediscovered Classics, Book 1	Boosey and Hawkes

Sonatinas

Beethoven	Six Sonatinas	ASE*
Clementi	Six Sonatinas, Op. 36	Alfred or ASE*
Cobb	Sonatina Album	Belwin
Dussek	First Sonatina Book	ASE*
Gillock	Sonatine	Willis
Haydn	Sonatinas	Alfred
	The Joy of Sonatinas	ASE*
Kuhlau	Sonatina Album, No. 1	ASE*
Mozart	Viennese Sonatinas	Alfred
Olson	Selected Sonatinas, Vol. 1 & 2	Carl Fischer
Persichetti	Sonatinas	Elkan Vogel/Presser

*--Any Standard Edition

STUDIO PIANO II

Learning Outcomes

Keyboard Performance

I. Prepared Performance (see suggested literature)

A. Three selections: One from the Baroque Period; one from the Classical Period; and one from either the Romantic Period or the Contemporary Period. The Classical selection must be a fast movement from a sonatina or sonata or a set of variations.

II. Keyboard Musicianship (minimum requirements)

A. All major keys and the minor keys of f, c, g, d, a, e, and b.

1. Scales: The major and harmonic minor scales must be played three octaves, hands together, triplet rhythm, at a minimum speed, MM quarter note = 80, or four octaves, hands together, sixteenth-note rhythm, at a minimum speed, MM quarter note = 60.

2. Chords: Play the Tonic (I), Sub-Dominant (IV), and Dominant (V) triads and their inversions in the major and minor keys listed above, hands together, at a reasonable speed.

Play the cadence chords in three positions in all keys listed under scale requirements. Play at a reasonable speed with both hands playing the complete chords or the left hand playing the root and the right hand playing the complete chord: I, IV, I, V, I, e.g., CEG, CFA, CEG, BDG, CEG; EGC, FAC, EGC, DGB, EGC; GCE, ACF, GCE, GBD, GCE, or I, IV, I, V^7, I, e.g., CEG, CFA, CEG, BFG, CEG; EGC, FAC, EGC, FGB, EGC; GCE, ACF, GCE, GBF, GCE.

3. Arpeggios: Play the tonic triads in the major and minor keys listed above, four octaves, hands together, at a minimum speed MM quarter note = 40, in sixteenth-note rhythm.

B. Sight Reading: Two short pieces of less difficulty than the prepared performance.

Paper and Pencil Test

I. Ear Training

A. Recognize the following major and minor progressions: I, IV, I; I, V, I; I, IV, V, I.

B. Recognize major and minor triads.

C. Recognize the following intervals: M2, m2, M3, m3, P4, M6, M7, and P8.

II. Theory

A. Terms: Definitions of all terms listed through Studio Piano I plus the following:

1. Accelerando
2. Con brio
3. Enharmonic
4. Largo
5. Opus
6. Rallentando
7. Subito
8. Vivace

B. Forms: Those listed through Studio Piano I plus the following:

1. Invention
2. Prelude
3. Sonata-Allegro form
4. Symphony

C. Be prepared to write the following:

1. All major scales and the harmonic minor scales of f, c, g, d, a, e, and b, ascending and descending.

2. Key signatures listed above.

3. The I, IV, and V chords and their inversions in the keys listed above.

D. Be prepared to fill in incomplete measures with a certain prescribed number of notes in 2/4, 3/4, 4/4, 6/8, 12/8, and 2/2 meters.

E. Recognize 3/4, 4/4, and 6/8 meters.

III. History

A. Be prepared to classify, according to period, all of the composers listed through Studio Piano I plus the following:

1. Brahms
2. Gershwin
3. Grieg
4. MacDowell
5. Purcell
6. Stravinsky

Suggested Literature

STUDIO PIANO II

Collections
17-18th Centuries

Bach	Twelve Little Preludes	ASE*
	18 Little Preludes	ASE*
Bach/Anson	Dance Forms from the Suites	Willis
Beethoven	Ecossaises and German Dances	Peeters
	Beethoven for the Young Musician	ASE*
Handel	Introduction to Handel	Alfred
	Anson Introduces handel, Bk. 1	Willis
Haydn	Six Minuets for Piano	Universal
	Six Little Divertimenti	ASE*
Haydn, Michael	Six Minuets for Piano	Peeters
Mozart	Six Viennese Sonatinas	Alfred
	German Dances	Peeters
Purcell	Keyboard Suites, Levels 5-9	G. Schirmer
Scarlatti/Mirovitch	12 Easy Sonatas	E. Marks

19th Century

Brahms	Waltzes, Op. 39	ASE*
Chopin	Introduction to Chopin's Piano Works	Alfred
	Four Favorite Preludes, Op. 28, Nos. 4, 6, 7, & 20	Elkan Vogel
Grieg	Lyrical Pieces, Op. 12, Op. 68	Peeters/G. Schirmer
Kullak	Scenes from Childhood	ASE*
Heller	50 Selected Studies from Op. 45, 46, 47	G. Schirmer
MacDowell	Scenes from Childhood	Universal
Schubert	Master Series for the Young	G. Schirmer
Schumann	Album for the Young, Op. 68	Alfred
Tschaikovsky	Album for the Young, Op. 39	ASE*

20th Century

Agay	Three Recital Dances	Presser
Bartok	Mikrokosmos, Book IV	Boosey and Hawkes
Bernstein	Birds, Set 1	G. Schirmer
Gillock	Lyric Preludes in Romantic Style	Summy Burchard
Menotti	Poemetti	Franco Columbo
Starer	Sketches in Color, Set 2	MCA
Tansman	Pou les Enfants, Set 2	Associated Music
Turina	Mineatures	Schott

Publishers Collections

	Easy Classics to Moderns, Vol. 17	Music Sales
	More Easy Classics to Moderns, Vol. 27	Music Sales
Clark Library	Piano Literature, Book 3	Summy Burchard
Bastien	Piano Literature, Vol. 3	Kjos

*--Any Standard Edition

Clark Library	Piano Literature--17th, 18th, 19th C., 3, 4A, 4B	Summy Burchard
Mirovitch	Introduction to Piano Classics, Vol. 1 & 2	G. Schirmer
Tapper	100 Best Short Classics, Book II & III	ASE*
Agay	Classics from 17th and 18th Centuries	ASE*
Hinson & Glover	Piano Recital, levels IV & V	Music Sales
Mirovitch	Contemporaries of Schumann, Levels 5 & 6	ASE*
Olson	Contemporary Piano Repertoire, level 6	Belwin
Podolsky	Piano Classics, Vol. 2	G. Schirmer
Clark Library	Music Pathways, Repertoire 4B	Carl Fischer
Glover	Guild Repertoire, Int. B	Summy Burchard
	Contemporary Literature, Books 3 & 4	Summy Burchard
	Contemporary Repertoire, level 6	Belwin

Sonatinas

Clementi	6 Sonatinas, Op. 36, 37, 38	ASE*
Diabelli	11 Sonatinas, Op. 151, 168	ASE*
Kuhlau	Sonatinas, Book 1 & 2	ASE*
Lichner	Sonatinas, Op. 4, 49, 66	G. Schirmer
Beethoven	Six Sonatinas	ASE*
Gurlitt	Sonatinas, Op. 54	Alfred
Podolsky	Select Sonatinas, Vol. 3	Belwin Mills
	Select Sonatinas, Intermediate	Belwin Mills
Agay	Sonatinas, Vol. 2B	Warner Bros.
Mozart	Viennese Sonatinas	Alfred
Persichetti	Sonatinas	Elkan Vogel/Presser
Schumann	Three Sonatas, Op. 118	Kalmus

*--Any Standard Edition

STUDIO PIANO III

Learning Outcomes

Keyboard Performance

I. Prepared Performance (see suggested literature)

A. Three selections: One from the Baroque Period; one from the Classical Period; and one from either the Romantic Period or the Contemporary Period.

II. Keyboard Musicianship (minimum requirements)

A. All major and minor keys.

1. Scales: All major and harmonic minor scales four octaves, hands together, at a minimum speed, MM quarter note = 80 in sixteenth-note rhythm.

2. Chords: Play the tonic, subdominant, and dominant triads and their inversions in all major and minor keys.

Play the dominant-seventh chords and their inversions in all major keys; e.g., GBDF, BDFG, DFGB, and FGBD.

Play the cadence chords in three positions in all major and minor keys at a reasonable speed with both hands playing the complete chords or the left-hand playing the root and the right hand playing the complete chord: I, IV, I, V, I, e.g., CEG, CFA, CEG, BDG, CEG; EGC, FAC, EGC, DGB, EGC; GCE, ACF, GCE, GBD, GCE; or I, IV, I, V^7, I, e.g., CEG, CFA, CEG, BFG, CEG; EGC, FAC, EGC, FGB, EGC; GCE, ACF, GCE, GBF, GCE.

3. Arpeggios: Play the Tonic Triads (I) in all major and minor keys, four octaves, hands together, at a minimum speed, quarter note = 60 in sixteenth-note rhythm.

B. Sight Reading: Two short pieces of less difficulty than the prepared performance.

Paper and Pencil Test

I. Ear Training

A. Recognize the following major and minor chord progressions: I, IV, I; I, V, I; I, IV, V, I.

B. Recognize major and minor triads.

C. Notate short rhythmic patterns played by the examiner on a unison note.

D. Recognize the following intervals: M2, m2, M3, m3, P4, P5, M6, M7, and P8, played melodically and harmonically.

II. Theory

A. Terms: Definitions of all terms listed through Studio Piano II plus the following:

1. Adagio
2. Animato
3. Cadenza
4. Giocoso
5. Maestoso
6. Modulation
7. Pesante
8. Presto
9. Rubato
10. Senza
11. Sostenuto
12. Tenuto
13. Tranquillo

B. Forms: Those listed through Studio Piano II plus the following:

1. Binary
2. Fugue
3. Gigue
4. Opera
5. Sarabande
6. Suite

C. Be prepared to write the following:

1. Any major or harmonic minor scale, ascending and descending.

2. Any major or minor key signature.

3. The following chords and their inversions in any key: I, IV, V, V^7.

4. Fill in incomplete measures with a certain prescribed number of notes in 2/4, 3/4, 4/4, 6/8, 12/8, and 2/2 meters.

IV. History

A. Know the dates and at least one characteristic of the following periods: Baroque, Classical, Romantic, and Contemporary.

B. Be prepared to classify, according to period, all composers listed through Studio Piano II plus the following:

1. Copland
2. Couperin
3. Czerny
4. Debussy
5. Liszt
6. Prokofiev
7. Rachmaninoff
8. Rameau

C. Know the following items from the current concert scene:

1. Four concert artists for piano.

2. Two major symphony orchestras.

3. Two operas and their composers.

Suggested Literature

STUDIO PIANO III

17th and 18th Centuries

Bach, J.S.	Little Preludes and Fugues	ASE*
	Two-Part Inventions	ASE*
	Three-Part Inventions	ASE*
	Well-Tempered Clavier	ASE*
	French Suites	ASE*
	Fantasia in C minor	ASE*
	English Suites	ASE*
Bach, C.P.E.	24 Kleinestucke fur Klavier	ASE*
Bach, J.C.	Sonatas, Books 1 & 2	Associated/International
Bach, W.F.	Fugues and Polonaises	Peeters
Beethoven	An Introduction to His Piano Music	Peeters
	Sonatinas	Alfred
	Sonatas, Vol. I & II	ASE*
	Bagatelles, Op. 126	ASE*
	Variations, Vol. 1 & 2	ASE*
Byrd	Byrd to Beethoven, Int., Vol. 1	ASE*
Clementi	6 Sonatinas, Op. 36, 37, 38	Presser
	Sonatas	ASE*
Dussek	Album of Sonatinas, Op. 20	Franco Columbo/G.S.
Handel	Twelve Fantasies and Four Pieces	ASE*
	Anson Introduces Handel	Peeters
Haydn	The Complete Piano Sonatas	Willis
Haydn/Lucktenberg	Haydn, An Introduction to His Keyboard Works	ASE*
Haydn/Palmer	12 Short Piano Pieces	Alfred
Kuhlau	Sonatinas (Progressive Order) #12338	Alfred
Mozart/Maier	Your Mozart Book	ASE*
	Anson Introduces Mozart	Belwin
Mozart/Palmer	An Introduction to His Keyboard Works	Willis
	Viennese Sonatinas	Alfred
	Sonatas	Alfred
Scarlatti	Anson Introduces Scarlatti, Book 2	ASE*
	Sonatas, Vol. VIII, IX, X, XI	Willis
Scarlatti/Halford	An Introduction to His Keyboard Works	ASE*
		Alfred

19th Century

Brahms	16 Waltzes, Op. 39	ASE*
	Three Intermezzi, Op. 117	ASE*
	Hungarian Dances, Vol. 1	ASE*
Chopin/Maier	Your Chopin Book	Belwin
Chopin	Preludes, Op. 28, No. 6 & 7	ASE*
Chopin/Palmer	An Introduction to His Piano Works	Alfred
Chopin	Nocturnes	ASE*
	Mazurkas	ASE*
	Waltzes	ASE*
Field	Nocturnes	Peeters
Debussy	Children's Corner	Durrand
	Album of Debussy Miniatures	ASE*
Gliere	Twelve Student Pieces	Peeters
Grieg	22 Selected Pieces, #4922	Peeters

*--Any Standard Edition

	Lyric Pieces	
Gurlitt	6 Sonatinas, Op. 54	ASE*
Liszt	14 Pieces for Piano	Alfred
Heller	50 Selected Studies	Edward B. Marks
MacDowell	Ten Woodland Sketches	G. Schirmer
	New England Idylls	Alfred
MacDowell/Anson	Music by MacDowell	Schott
Mendelssohn	Songs Without Words	Willis
	Prelude and Fugue in E minor, Op. 35	ASE*
Schubert	16 German Dances	International
	Waltzes	Henle
	Impromptus	International
	6 Moments Musicaux	Henle-Peeters
	Sonatas	Universal-Associated
Schumann	Album for the Young, Op. 68	ASE*
	Album Leaves	ASE*
	Novelletes	ASE*
	Intermezzo	ASE*
Tschaikovsky	The Seasons, Op. 37A	Peeters
	Album of Selected Pieces, Op. 10	ASE*
		Franco Columbo

20th Century

Bartok	Mikrokosmos, Books IV, V, VI	Boosey and Hawkes
	14 Bagatelles	Kalmus
	Hungarian Peasant Songs	Boosey and Hawkes
Bernstein	Birds, Set I	G. Schirmer
	Seven Anniversaries	G. Schirmer
Berger	Three Bagatelles	ASE*
Creston	Five Dances, Op. 7	Shawnee
Casella	11 Pieces Enfantines, Op. 35	Universal
Dello Joio	Lyric Pieces for the Young	Ed. B. Marks
Gershwin	Three Preludes	Warner Bros.
Griffes	The Lake at Evening	ASE*
Harris	Children's Suite	ASE*
Kabalevsky	Variations, Op. 40	ASE*
	24 Preludes	ASE*
Prokofiev	Music for Children, Op. 65	International
Starer	Sketches in Color, Book 2	MCA
Tansman	Pour Les Enfants, Set 3	Associated Music
Tcherepnin	Episodes	Hengel Et Cie
	Eight Pieces for Piano, Op. 81	Presser
Turina	Miniatures	Schott
Lecuona	Danza Cubanas	Ed. B. Marks
Ginastera	Danzas Argentinas	Boosey and Hawkes
Chavez	Ten Preludes	G. Schirmer
Fischer, Jacopo	Six Animal Fables	ASE*
Villa-Lobos	Five Pieces, Album VII	ASE*
Muczynski	6 Preludes, Op. 6	G. Schirmer
Turina	The Circus	ASE*

Publishers Collections

Podolsky	Classics to Moderns, Vol. 37	Music Sales
Clark Library	Guild Repertoire, Int. D & E	Boosey and Hawkes
	Piano Literature	Summy Burchard

*--Any Standard Edition

Mirovitch	14 Easy Masterpieces	ASE*
Mirovitch	New Recital Repertoire from 17, 18, 19th Centuries	Elkan Vogel
Agay	Young Pianist Library, Books 5C-10C	Warner Bros.
Bastien	Piano Literature, Vol. 3 & 4	Kjos
	Selected Sonatinas, Vol. 2, 3, & 4	Kjos
Mirovitch	Introduction to Piano Classics, Vol. 3	G. Schirmer
Mirovitch	Introduction to Romantics, Book 2	G. Schirmer
Jonas	Portugese and Spanish Keyboard Music of the 16th, 17th, & 18th Centuries	Summy Burchard
Agay	The Baroque Period, Vol. 1	Music Sales
Agay	The Classic Period, Vol. 2	Music Sales
	Anthology of Modern Classics for Piano	Music Sales

*--Any Standard Edition

FINAL EXAMINATION PROCEDURES

Final examination requirements may satisfied by one of the two plans described below:

1. Regular Examination - It is recommended that the examiner who originally approved the application and course of study administer the final examination at the end of the school year. The final examination must include performance, sight reading, keyboard musicianship, and a written test. Materials for the final examination will be sent directly to the qualified examiner by the State Supervisor of Music Education at the written request of the approved studio teacher.

2. LMTA District Rally - Qualified studio teachers may enter their students in the District Rally in order to satisfy the final examination requirements. All components of the final examination listed above are regular parts of the LMTA Rally activities.

ACCOUNTABILITY

The following guidelines as to commitment and withdrawal from this course of study must be observed:

1. A student may withdraw from this course without penalty at anytime before the end of the ninth week of the school year.

2. After the ninth week of the school year, a student may withdraw from this course only for reasons beyond the control of the student, with approval of the Principal.

THE LMTA STUDENT RALLY

Each spring, the Louisiana Music Teachers Association sponsors district rallys to encourage high levels of performance excellence, sight reading, ear training, and knowledge of music theory and history. This event is the culmination of a year's study and many hours of practice. Successful participation in the Student Rally demonstrates proficiency in the skills of performance, ear training, and sight reading and knowledge of music theory and history.

Full participation in the Student Rally consists of a four-part demonstration and examination. Complete guidelines and Rally requirements are contained in the Syllabus for Student Rally, published by the Louisiana Music Teachers Association. The following material is an overview of the four areas of examination.

I. PERFORMANCE - The participating students perform three selections: one from the Baroque Period, one from the Classical Period, and one from the Romantic or the Contemporary Period. One selection must be a fast movement of a sonatina or a sonata. The Syllabus contains a suggested repertoire list, and all selections must be played from memory.

II. KEYBOARD MUSICIANSHIP - The students demonstrate skills and knowledge of the piano keyboard through the performance of various technical exercises. The students perform such exercises as scales, chords, cadences, and arpeggios, according to specifications in the Rally Syllabus.

III. SIGHT READING - The students demonstrate the concepts of music literacy by playing at sight two short selections that they have never seen before. These two selections are of less difficulty than the prepared performance selections. Sight reading selections are carefully selected and provided by the LMTA State Rally Chairman.

IV. WRITTEN TEST - Through a paper and pencil test, the students demonstrate knowledge of music theory and history. The students are asked

to recognize and analize from notation and from demonstration various chords, intervals, and rhythm patterns. Also, students are asked to notate, with music symbols, these items from verbal instructions. The students must define various terms and forms and classify various composers according to the four main periods of music history.

Students are encouraged to participate in all four parts of the Rally. The minimum requirement is a combination of any two parts. However, the written test may be taken alone. A student must participate in all four parts of the Rally to be chosen a district winner or to serve as part of the pupil demonstration for teacher certification.